



## LOVELY WOMEN OF OTHER DAYS

Women of Greece Surpassed by  
Those of Today Say Sculptors  
—Painters Scoff at This.

NEW YORK, March 13.—Women of the present day are stronger, more beautiful and fairer in form than were the maids and matrons of ancient Greece, sculptors of this city declared yesterday in reply to the aspersions of Professor Phelps of Yale University, who says they are only caricatures in comparison with Hellenic standards.

These masters of the plastic art also made a vigorous defense of the men of the twentieth century, many of whom they assert would easily have the gladiators of old outclassed in symmetry and in strength.

"Professor Phelps means well," said J. Scott Hartley, secretary of the National Sculpture Society, "but he does not know. Perhaps he has in mind the Venus di Milo, who was fashioned in heroic mould and is eight feet in height. As a matter of fact, it can easily be shown that the women of the present day, despite the fact that owing to the use of corsets some of their muscles are not so harmoniously exercised as was possible in the old Greek style of dress, are more beautiful and graceful than were their Hellenic sisters.

### Human Stature Increasing.

"The average woman of Greece was considerably smaller than the American girl of today. The best representative of the ancient type is probably the Venus di Medici which has always been considered as one of the actual size of the model. Her height is five feet and three inches.

"The human stature has been increasing gradually and the length of the human head from crown to the tip of the chin is fully an inch more than it was in the days of classic Greece. The race is improving in every respect. If one goes to the middle ages for comparison, it will be found that the men who performed such prodigies of valor were not of gigantic frame, as may be seen by their accoutrements which remain. The Black Prince, whose deeds are celebrated in the old legends, was small of stature, and the average man of today would find it impossible to wriggle into the royal suit of armor now preserved in the Tower of London as a remembrance of that hero."

H. Augustus Lukeman, another well-known sculptor, said that all the proportions of the objects of antiquity show that men and women of Greece and Rome were small of stature, and that if any of the present children of earth found themselves transported back to the Athens of more than two thousand years ago they would have no cause to be ashamed of their build.

### Race Admixture Has Helped.

"As a matter of fact," Mr. Lukeman said, "the ancients were small as compared with the American men and women of today. The admixture of races has made a splendid type. The manner in which Americans live, their courage and the attention which they give to their health is producing a stouter race. That the men of Greece and Rome were small is shown by the fact that their triumphal garbs were such that a regiment of sturdy American soldiers would find stepping over them rather than going under them."

William Orinway Partridge is one of the most traveled of American sculptors, and he spent much time in Greece studying the bodies of an artistic past. "American women," he said, "have never been surpassed in any age of the world for beauty and grace. These of the present day whose means will permit them to take abundant exercise in the open air are splendid. They may be seen at such places as Tuxedo and at the various colonies which society has made its own on Long Island. Even the young girls of sixteen or seventeen when one sees on Fifth avenue are as tall as the average man."

### FADS FOR WOMEN.

A new writing paper in an attractive shade of gray-green is called the aeroplane.

Other colors that are particularly pleasing are daybreak pink, willow green and orchid, the last named being an extremely delicate tint.

Violet ink is often preferred to black for this delicate mauve paper.

A deeper shade of paper, resembling the purple sheen of the ripe plum, is called carriage. It shows beautifully when written upon with black ink.

Heavy Russian lace or linen is to be much used for trimming.

Scarfs are as popular as ever, and their kinds are numberless.

The newest veils are the six-sided mesh ones of a heavy thread.

Never were real laces more valued from a standpoint of correct fashion.

## ETIQUETTE OF INTERCHANGE OF ONE'S VISITING CARDS

If the theory of the interchange of visiting cards is once understood a woman need not puzzle about how she should acknowledge other cards. For instance, invitations to receptions, teas, weddings or wedding receptions, wedding announcement cards or announcements of any other kind, such as births or deaths. All of these are engraved and are written in the third person.

Here again is another fundamental rule of polite society: An invitation is always to be answered in the same form in which it is sent. Consequently a card is to be acknowledged by a card, a note by a note; a formal invitation in the third person requires the third person in the return answer. A woman who will bear in mind to answer in similar form will never make an error in responding.

To return to cards. On the basis of the second rule just propounded, a card of any sort is to be acknowledged by a card. Therefore wedding announcements and others take a visiting card from those receiving notices.

Now the rule on which all visiting cards are sent or given at the door is this: Each person in the house who is in society is entitled to a card, providing the person calling is acquainted with all the members. If she is not her card is left for those whom she does know. A part of this rule is that a woman does not leave her card for a man, as, according to etiquette, women do not call upon men. This is the reason why one married woman calling upon another who is married leaves one of her own and two of her husband's pasteboards. The woman calls only upon the other woman, but the man calls upon the woman and the other. An unmarried woman calling upon

a married woman leaves only one card, for she, of course, does not call upon the woman's husband. But a man calls upon a married woman, any sons she possesses who are grown and whom he knows, upon the grown daughters, whether or not he has met them. Perhaps any doubt of the number of cards to be left by a woman is dispelled if she remembers that she leaves one of each of hers for each woman of the family, and her husband leaves a card for each woman and man.

This is the rule for an afternoon call or for teas. An afternoon reception is nothing more than an announcement that the hostess will be in that afternoon to see her friends. It is taken for granted that any of the hostess' daughters who are old enough to be in society will assist, and whoever calls leaves cards for the whole family even though the husband's name does not appear on the "at home" card.

In acknowledging wedding announcements cards are sent to those who make the announcements, but not to those whose marriage has just taken place. The bride and bridegroom are not to have cards unless they have sent "at home" cards, and then one either calls or sends cards through the mail.

Cards in response to an announcement, if made by a mother and father, should number two of the man's and one of the woman's, and are addressed to the Mr. and Mrs. who make the announcement. If a single woman makes the announcement only one of the man's cards is required with that of his wife. When a single man sends the wedding notice a married woman returns her card with that of her husband, for it is the most formal way of saying "thank you" for the courtesy of being remembered.

### CLOTH-OF-GOLD.

With the continuation of the fashion for metallic weaves and fancies there is a liberal showing of that delicate fabric known as cloth-of-gold. In its several variations it takes on a silver shimmer or a rich bronze tone, and in each of these three general colors or notes it drifts into blues, lavenders, greens and rosy pinks, which make it a material suited to many purposes.

The richest theater bags, for the purse, opera glass and fan, have been developed most successfully in this gold tissue, because its colorless elegance makes it alike harmonious with the simplest black or gray frock or with the most elaborate and colorful creation.

Metallic tissues are not as perishable as they look, and their durability is increased by the silk lining, which may be either a cream white or an old gold or a silver gray if it is to match everything; or, again, a faded rose pink or a dull blue, a lavender or a leafy green if the tinted tissues are used.

These rich-looking opera bags need no exterior decoration because of the very and assured elegance of their fabric.

All sorts of perfect boudoir ornaments are made of this tissue, from the holder in which a fair lady may keep her ribbon bound love letters to the fit for the working which holds some delicate bit of lacework from the golden-brown cordons, with its panned lights of cloth of gold, to the lining of the golden or silvered scrap-basket, for her desk.

Hats are touched with the same fabric, the rosette and the home-made flowers have not yet vanished from the breeze of spring. The narrowest stripe of it is used to wrap the end of a feathered quill, and great sea-like twists of it are the successful decoration on the blonde-colored straw hat.

The party frock for the quite young girl demands silver gauze, and for the matron a bronze or gilded robe; and between the two there is a long line of youth and beauty for whom a touch of colorful gold cloth adds the last needed bit of brightness to a rich but half-worn dress—the dance frock that has seen almost too many good times.

These metallic stuffs are very manageable by the amateur. They may be folded and cut on the bias. Turned in once or twice, they may be made into narrow French folds for beautifying the sleeves of party dresses or for weighting the tunics.

Indeed, this fabric fills many a long-forgotten want in the dress, the millinery and the footwork field, and we can not now picture a day when it will be done with.

### THE AGE TO MARRY.

In Germany a man, in order to marry, must be at least eighteen years of age.

In Spain the bridegroom must be over fourteen and the bride over twelve years of age.

In Austria a couple are supposed to be capable of conducting a home of

their own from the age of fourteen, says Home Chat.

In France the man must be eighteen and the woman sixteen before they are allowed to marry.

In Greece and Portugal the man must have seen at least fourteen summers.

### ANCIENT IRISH PROVERBS.

The following proverbs are genuinely Irish. They are principally from Hardman's Irish Minstrelsy, and show the similarity between them and the modern English proverbs. In fact, many of our best known proverbs are merely paraphrases of the ancient Milesian sayings, so terse with wisdom:

Even a fool has luck.  
A blind man is no judge of colors.  
When the cat is out the mice will dance.

Fame is more lasting than life.  
A fine dress often hides a deceiver.  
There is often anger in a laugh.  
A foolish word is folly.  
A cat is always after his kind.  
Hope consoles the persecuted.  
The satisfied forget the hungry.  
Drunkenness is the brother of robbery.

Idleness is the desire of a fool.  
Hope is the physician of each misery.  
The end of a fast is better than the beginning of a quarrel.  
Everything is revealed by time.  
A cat may look at a king.  
Without treasure, without friends,  
Wine is sweet; to pay for it is bitter.

### THE DRACRM.

The apothecary's drachm originally signified "only as much raw spirit as can be held in the month." Some practical reason accounts also for such picturesque measures as a clove of cheese, a dollar of hides, a fother of lead, a pocket of hops and a keel of coal, just as Cambridge repudiates the old gill that it is the place where mathematics are taught and butter is sold by the yard, with the answer that long thin rods are the form in which butter is most easily sliced up for serving with undergraduates' commons.—London Chronicle.

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